

Vol. 3. no. 3-4.

THE AMERICAN ART STUDENT

10 CENTS

1916. no. 3-4

(NOVEMBER)

DECEMBER



PUBLISHED BY ART STUDENTS AT TWENTY-ONE PARK ROW, NEW YORK



THE AMERICAN ART STUDENT



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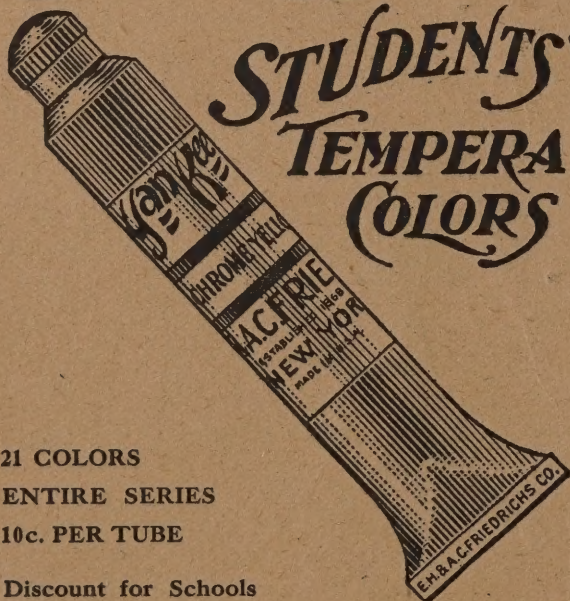
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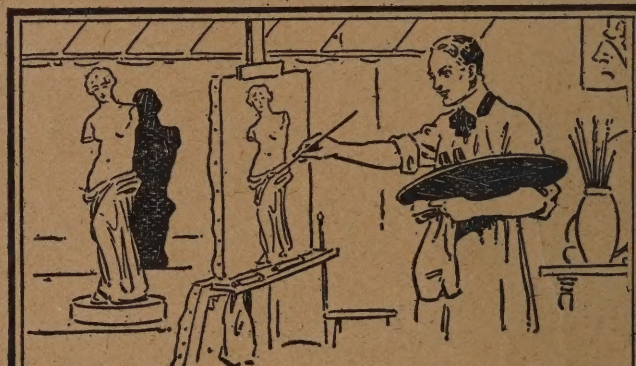
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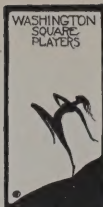
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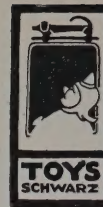
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THE AMERICAN ART STUDENT



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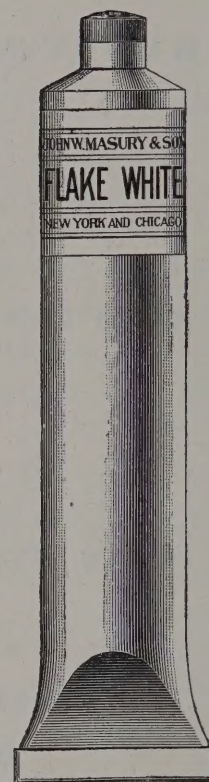
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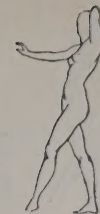
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THE AMERICAN ART STUDENT

The purpose of this magazine and the co-operative plan will be gladly and fully explained upon request

THE ILLUSTRATOR AND HIS DEVELOPMENT

By N. C. WYETH

I request of those who read this article to know that I am not making commercialism an issue—that I am considering the art of illustration from the standpoint of those of us who wish always to grow, who yearn to avoid the pitfall that many have fallen into, that of insufficient training—who crave to see the profession lifted from its present state of slothful carelessness, into its rightful place as a real art influence in the world.

Why shouldn't it be with millions of magazines circulated every year over the entire globe, with processes of color-reproduction steadily improving and the attention of the people at our command? What greater opportunity has ever been offered? Are we taking advantage of it? Are we *preparing* ourselves to take advantage of it?

It has been my experience in the past few years to discuss the plans and prospects of a considerable number of art students aspiring to the field of illustration. Many of these have come to me with the ostensible purpose of studying under my direction. The lack of studio and housing facilities to carry on such work as it should be done, has made this impractical—however, we never failed during these meetings to “have it out” in the form of a discussion. And now as I think over these discussions in retrospect certain prevailing misconceptions regarding the training of the student stand out unmistakably clear.

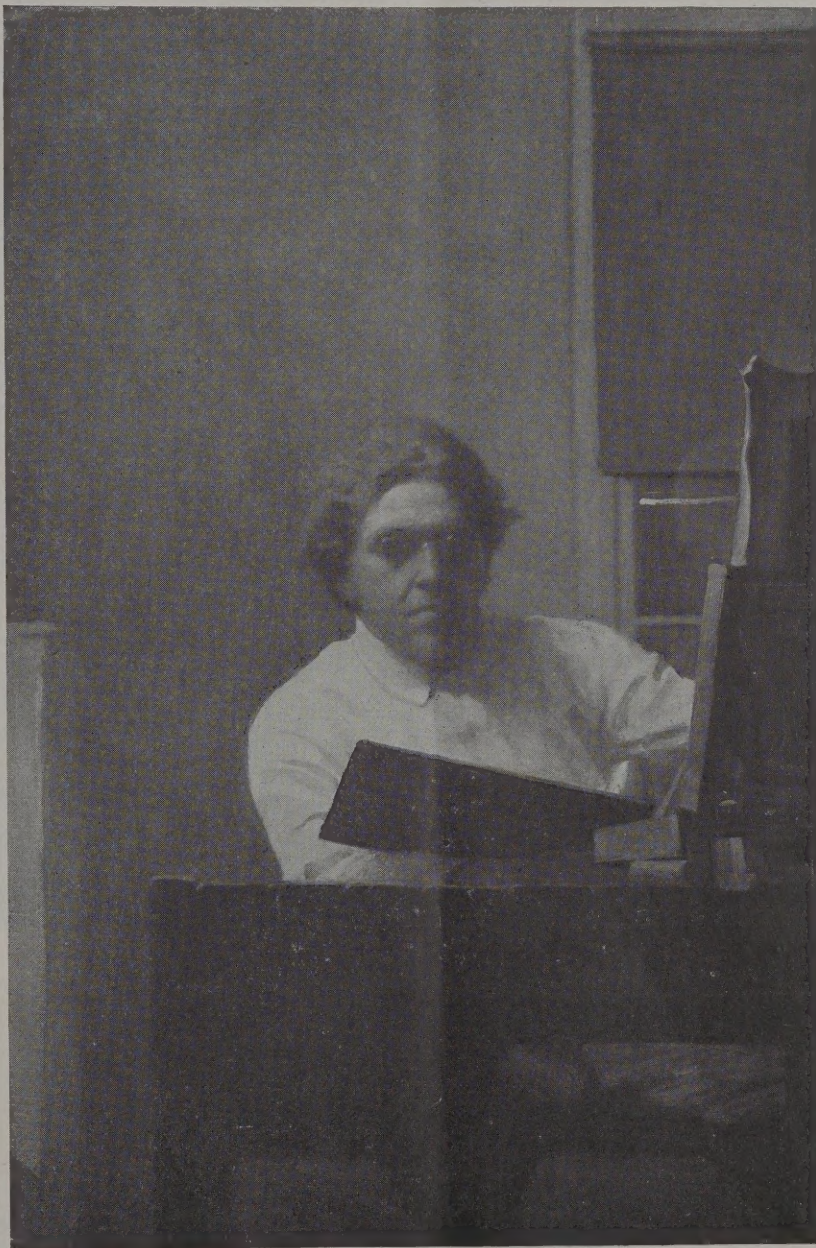
I have noted, with almost no exception, the definite look of disappointment in my young visitor's face when, in answer

to the question as to what my method of teaching might be, I would answer, “Close, hard study of still life, the figure, and landscape.” “The same old thing,” he says to himself, and then tries to inveigle from me some of my hidden and cherished methods for getting this or that action, or, perhaps, an effect of lighting, or unusual composition he had remem-

bered in certain of my illustrations.

Then the climax comes when I confess that I have no methods and that these qualities that had appealed to him were based upon the accumulated knowledge acquired from numberless studies and sketches that I have made in the past and will always make along with the practical work. The look of disappointment quickens to almost resentment, and he takes the next train to an art school where they *will* present him with an illustrators cook book.

Why the fallacy, yes, the *crime* of precipitating a young undeveloped mind in the “stunt” courses of an *illustrating* class before he has had a chance to occupy his senses with the truth, and nothing but the truth, to acquire a thorough working knowledge of Nature as she *is*, before attempting to present her in the impressionistic dressings of his emotions, is more than I can fathom. To destroy an individuality (which can be nourished and fostered only upon the



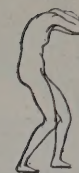
Portrait Study

N. C. Wyeth

basis of *truth*) seems to be the main function of the illustrating class-room to-day. To turn the embryo mind face to face with technical methods, style, and the restrictions of the publishing processes before he is able to feel that inner urge which comes only from that sound initiation into Nature's truths is the main reason such a great percentage of art students fail.



THE AMERICAN ART STUDENT



Let us understand that this magazine is going to be constructive, and not destructive, to the student's mind

The training course for the illustrator should not be one whit different, or less thorough than that of the painter. Sad to relate, it is depressingly less thorough, and this, with the added burden of an entirely too premature interest fostered in technical "stunts," the hopeful illustrator stands exceedingly small chance of sturdy development. I hold no grudge against technical cleverness, or style, providing that it originates with the man who uses it and that it is relegated to

its secondary place as a vehicle upon which to convey worthy motives. Methods of craft when acquired from another become the "stunts" I refer to above and should have no place in the vocabulary of a sincere illustrator. It is this habit of acquiring technical facilities from a recognized leader in the school or in the professional field outside, that comprises the besetting sin in the art institutions I have known.



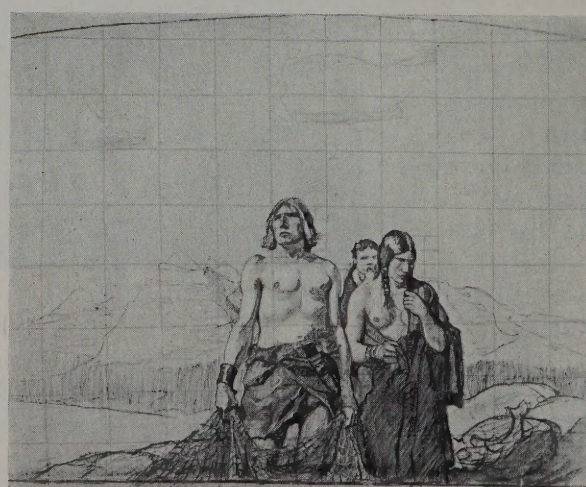
"Illustration for Poem"

N. C. Wyeth

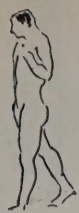


"One of twenty five or thirty experimental composition sketches."

Page Four



"Final composition drawing."



THE AMERICAN ART STUDENT



The American Art Student is to be used as a medium of self expression for students of every branch of art



"Landscape Study"

The tendency for every young mind to gravitate toward the finished works in art is perfectly natural and inevitable. There he expects to find the "touchstones" of artistic wisdom upon which to fundamentalize his own efforts. He is encouraged to do this by his sponsors in the classroom, art editors, and all those interested in his development. They all say, "Look at so and so's work and see how *he* does it!"

At first sight this sounds plausible and ap-



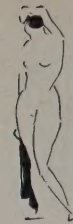
"Still Life"

N. C. Wyeth

peals to the logical mind as the most tangible and practical thing to do. I know from experience how the student will plunge voraciously into every new edition of a magazine, almost consuming from the page every reproduction that strikes his fancy, enthusing over this technical method that dramatic action or stirring color scheme.

This irresistible habit adds its bit to the confusion of the art student and creates in him still more of the impatience

N. C. Wyeth



THE AMERICAN ART STUDENT

Students of art must realize that this magazine is not run by any individual or company for money



"Landscape Study"

N. C. Wyeth

with the slower but surer processes of art education.

A partial remedy at least lies within the power of the schools, by making infinitely more of the inner workings, the intimate processes and phases which every thorough illustrator or painter goes through before rendering his final drawing on canvas. Nothing would be more helpful to the world of artists than that our museums would add to their galleries of finished pictures adjacent galleries containing the preparatory notes, compositions, color sketches and studies, corresponding as far as is possible with the finished canvases, thereby keeping before the student the master's responsibilities and his own. And in a like way, the illustrating department of an art school should consider it of importance to hold small exhibits to demonstrate the study carried on and the preliminary work required for the building of an illu-

stration. There is no reason why this highly practical and educating system should be confined to commercial museums.

When a student contemplates in an ecstasy of pleasure the mystical illusiveness of a Twachtman, how often does it occur to him that behind the miraculous simplicity and that spontaneous expression of snow and trees there exists in actual pencil line or charcoal the most scrupulous study of tree construction and earth and rock forms; or, moved by the dramatic fervor of an Inness, that years of the most laborious and painstaking study of details preceded his masterly work. And one can apply this same analysis to almost all of the great things accomplished in any of the arts.

It is a tremendous satisfaction to know and to deeply realize that men of real achievement have worked with such



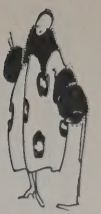
"Still Life"

N. C. Wyeth

(Continued on page 12)



THE AMERICAN ART STUDENT



We need work from students of every branch of art, one branch must not dominate the magazine

THE ART STUDENTS' FUND

Psychology of Borrowing

The high art students should be endowed; we all admit this. Perhaps there are people who do not admit it because they realize that by making his struggles easy he is being robbed of his opportunity to receive experience. But the Art Students' Fund is not for the purpose of easing the struggles of art students.

Certain people of wealth having realized that art students should be endowed, have chosen a student and given him the necessities of life and made it possible for him to continue his work, have given him, what seems to them and most of us, every advantage. But this endowment has never succeeded. The student's genius disappears, he is discontent and his life becomes a tragedy. The man, or the woman, who endowed this life can not understand. In some cases they believe the student they chose is empty, and that it is useless for them to waste time and money upon him, whereupon he is turned out; but this is a great blessing and often the starting point of the student's success. In other cases, a great love is created between the endower and the student. The endower feels the suffering of the student and realizes that he has made him unhappy but cannot understand why. The student sees love and sympathy in the heart of the endower, is desperately ashamed of his unhappiness, but cannot throw it off. This is the more beautiful but far the more unhappy case. I am not writing theory. I am not imagining. These ideas are concrete. I know they have happened for I have been both a witness and a victim.

The fault is in the compound of human nature. It would take a few thousand words to express what happens inside the mind of student or endower, so that it could be understood by those who have not had the experience.

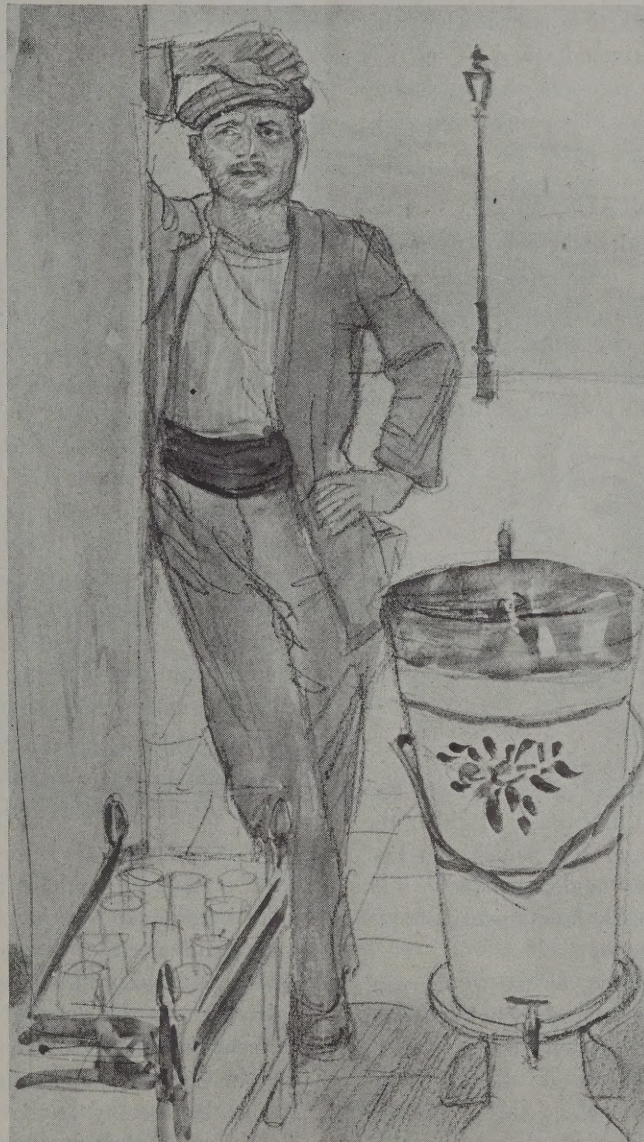
Essayists have written much on this subject of late. However it need not be expressed; most of us accept it as a

fact. We know that we cannot take from others and be content; we feel an obligation, although an obligation may not exist. But we also believe that students of art should be endowed. Now there is an impulse to say, "Well, after all we are subject to the will of life. If life wills that genius be crushed and destroyed, why should we meddle." Then perhaps we shall meditate over what we have said; if so, we shall realize that the trouble is, we do meddle. If we did not meddle with life genius would not be destroyed. Now our thoughts become poised again and we conceive two thoughts clearly—genius must be endowed, but to do so will destroy it.

It seems that from the exasperation of this consciousness has come a solution—the product of art students themselves. It is a plan by which art students can endow themselves. *THE AMERICAN ART STUDENT* is the medium of this plan. The magazine is the business at which students work to make money for the fund. It is the result of their own efforts—and this is of great importance. Students produce the material with which the magazine is made. The money earned from this material is the fund.

It is true that the earning capacity of the magazine will not be great enough to be of much assistance to the great body of art students in America. But an effort shall be made to interest wealthy people in the fund, people who will subscribe to it. Those who are anxious to assist art students can do so through the fund without robbing the student of his will, his self-esteem, his genius. It is his capital. If you make his capital greater by donating money to it, you are helping his business; that is what he wants. He can throw out his chest and feel free. It is the student's consciousness, the student's attitude toward what is given to him that must be considered in a fund.

The problem of handling and controlling the student's fund has not been entirely solved. The consideration of this



Stewart Crise

Sketched in Italy

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THE AMERICAN ART STUDENT



Not until we have the co-operation of every art student—not politically, but really—can our plan succeed

demands profound observation, deep understanding and clear expression. Much thought is necessary yet before the entire plan can be expressed.

The fund will not be for high art students only as may be inferred from what you have just read. Nor is it to be intimated that the student's fund will be invested in any way to assist the magazine.

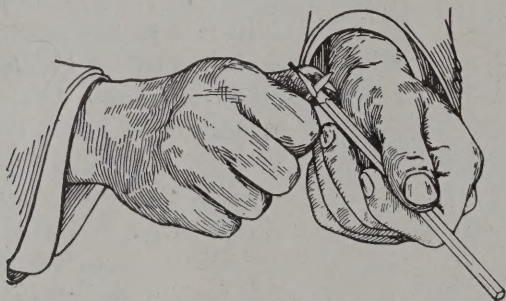
The entire plan for constructing and perpetuating the fund will be explained soon. This article is printed in this issue so that it may be clearly understood when the plan is shown, that we have thoroughly considered the psychology of the borrower or user of the fund. This point is generally

overlooked in the application of a fund. When life has so closed in about a student that it is compulsory for him to ask for help, he has reached the crisis in his life where help will either make him or ruin him. Whether help ruins or makes him depends entirely upon the spirit in which it is received.

If you believe in letting students alone, letting them work out their own troubles, and that by interfering we would only be doing harm, you must realize that we shall not help students as long as they can continue the struggle. We shall assist only students who are defeated in the struggle, who are being destroyed, and there are plenty of these to keep a large fund moving.

HOW TO SHARPEN A PENCIL

When a caprice of fate has resulted in a broken pencil point, drop your arms like tassels at your side, inhale a tremendous breath and call to your vision a white cloud calmly moving through a clear, blue sky; else anger, the capering little devil, will toy with your emotions for half an hour, and this means nerve exhaustion and more cigarettes.



Pick the pencil kindly from the floor, place it, point end toward you, between the thumb and first finger of either the right or left hand, leaving that hand free which can best manipulate the knife, be you right or left-handed. The illustration in this column shows exactly how a pencil should be held during the process of sharpening.

Many undeveloped students sharpen, or try to sharpen, a pencil after the fashion of the country Jake who sits on the stoop of the town grocery store and whittles on a stick. He takes a knife in the fist of one hand and a stick in the fist of the other and pushes the knife along the stick away from himself. That is the proper way to whittle, but sharpening a pencil is entirely different; the knife should always be drawn toward you and the thumb of the hand that holds the knife should be under the pencil point, steadying and protecting it as the knife is pulled through the wood.

If you are a male art student practice this method of sharpening a pencil until you become proficient and can put a beautiful point on a pencil then you will become very popular and can hoist a little tent in the class-room in which to hibernate during rests, and you can hang a sign outside "Pencils Sharpened—Ladies Only."

CLEARING HOUSE FOR STUDENTS' WORK

On the editorial page of the September issue of *THE AMERICAN ART STUDENT*, under the head, "The Purpose of This Magazine," was printed six features of the co-operative plan, the second of these features read, "A clearing house for the work of students of commercial art"; this should have read, "A clearing house for the work of art students co-operating with the Art Alliance of America." The directors of the Art Alliance were examining the plans and studying the purpose of our magazine when the first issue went to press and we had not yet heard whether or not they were willing to co-operate with us; therefore, we drew a line through that part of the second feature. A few days later we received detailed information relating to the art alliance and a letter congratulating us, praising our magazine and inviting co-operation.

Now this co-operation with the Art Alliance is of great importance. Their business is to bring producers and consumers of art together, and they are perfectly equipped.

For several years before the foundation of the Art Alliance certain individuals interested in art had noted the increasing number of inquiries made of them and others in regard to matters of practical concern to artists and students and users of art. The importance and number of these inquiries led to the making of a survey of art organizations, art schools and art users, and to the development of plans for the Art Alliance during the two years immediately preceding the opening of the rooms in October, 1914. It was clearly shown that no existing organization filled the need of a center and the varied wants which the Art Alliance was ultimately formed to supply. Its existence is therefore not due to theory or impulse, but to a long experience of actual needs and a careful determination of their exact character.

The Art Alliance is an association of workers in art and users of art in all branches, working toward a single end. There is an army of workers in the various fields of art whose efforts are purely individual. In many cases the story is simply a repetition of vocational misdirection of efforts in unprofitable fields, of time wasted through lack of knowledge



THE AMERICAN ART STUDENT



We have undertaken the development of a colossal idea and it calls for the sincere co-operation of all



and experience. Illustrations suitable for publishers of juvenile books are taken to publishers of standard works; designs which might have some promise for wall paper manufacturers are offered to manufacturers of rugs and carpets; pictures are worked out without special purpose which could have been shaped to meet the requirements of advertising. In a word, there is a great economic loss through lack of special ability or wrongly directed talent, through failure to learn specific technical requirements, or through imperfect knowledge of the needs of many different fields for the work of artists, illustrators and designers.

The Art Alliance of America has been formed to meet these wants. It proposes to furnish practical advice regarding the work of the members, and to encourage real talent in reaching possible rewards, and to counsel those whose efforts are misapplied. Through its wide connections the Art Alliance will simplify the ways and means by which good work can reach its market in the most direct way. This organization saves much time and effort for producer

and consumer. It proposes also by its directions to raise standards, and to help place art in a position where it will not only inspire but will produce practical results. Students often submit work to the Art Alliance and are not accepted as members because their work is not yet meritorious and does not show enough study. These students are given criticism on their work and advised in what way they should develop. After a few months they can return with their work for further criticism and advice. Perhaps the student has been misguided in his studies, and this is very often the case. If the student has no vocational fitness the Art Alliance points that out to him as wisely as possible. Surely this is doing a most important work toward raising the standard of art.

The Art Alliance was formed by a group of New York men and women who were interested in art and in industrial betterment, and in the subject of vocational training, who realized the necessity for a central organization—a clearing house in the interest of art workers.

(Continued on Page 15)



THE AMERICAN ART STUDENT



Know that the more forces of nature the artist can sense, the nearer his or her work will be to creation

WILLIAM M. CHASE

The passing of William M. Chase has a much greater significance than that of many men whose ability may even equal his as a painter.

It is not the purpose of this comment to give a chronology of Mr. Chase's life; but to call attention to two or three far more important things for which his name will live long after his paintings cease to have their present value.

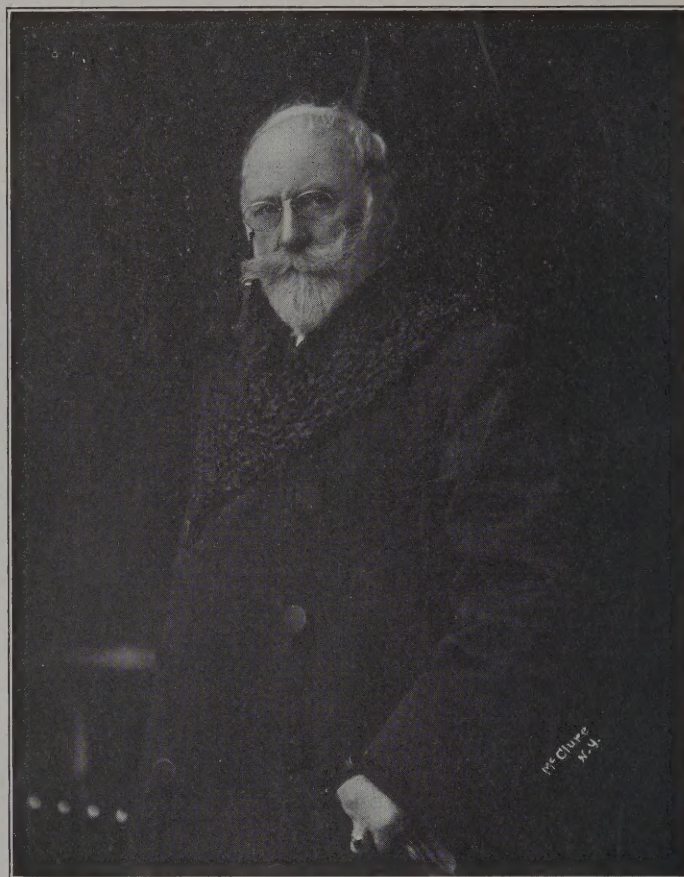
In the first place, he was a man with the rare combination in qualities of a gentleman, a human being, an artist and a worker. His ideals for art were all absorbing and his beliefs in its power absolutely unshakable.

Perhaps the greatest thing to mark the life of this otherwise great man was the fact that out of an accumulation of almost unthinkable, inartistic appreciation in this country, William M. Chase espoused the cause of art, and worked at first almost alone for propagation and maturity. In fact, he may also be said to be the father of the great art movement which is at present sweeping the country in hundreds of manifestations other than that of painting.

In the second place he had the courage, forethought and vigor to found a school, to demonstrate the principles in art which he so thoroughly believed. Hundreds of men and women attest the value of his teaching and the splendid attitude he always had to the subject he loved so well. The growth and power of the school speaks for itself.

Ideas are stronger than words and are even more powerful than their expressions in material, and the ideals for which William M. Chase lived and worked are the eternal truths of the power of art in man's expression in any materials with which he lives.

FRANK ALVAH PARSONS.



1847

William M. Chase

1916

STUDENTS' WORK

Mr. Crise's address is 123 East 29th Street, New York. He is very sensitive to people's characteristics, as the sketches made in Italy will show. But he is not an illustrator, he is a painter. Mr. Crise is making a tremendous struggle to express the real amidst the unrealness of people. The picture from which the little cut used on the editorial page was made has had unusually interesting experiences. It has traveled the country over knocking at the door of many exhibitions, and finally dejectedly returning home, it casually strolled into the year-end exhibition at the Art Students' League and there was declared most beautiful and given honor over its old conservative friends.

* * *

Mr. Stowell made the cover for this issue. Why did we use the head of an old man? Because some one said the cover we had on the last issue made the magazine look like a "kid's" drawing book? No, not at all. We used the head of an old man simply because that happened to be what Mr. Stowell felt when he did the cover. Perhaps Mr. Stowell himself would be unable to say why he chose an old man's head as a subject. However, the head is perfectly felt and

Page Ten

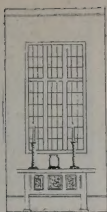
expresses a state of consciousness. Mr. Stowell has the rare power of breaking through the material with his feelings, and he is studying advertising and commercial art. How could there be a better relation of a man's ability to his vocation, for the materials of commercial art are very restricting. Mr. Stowell's address is 1851—84th Street, Brooklyn, N. Y.

* * *

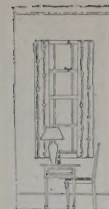
Mr. Schnackenberg is a painter who can cull from the theories and innovations of the age and put only the pure in his work, who can study all theories (even of the radicals) and not lose poise, who believes there is some value in each one and strives to discover that value and weld it into his work. His address is 246 West 14th Street, New York.

* * *

The drawings for the little cuts in the upper corners of the pages of this issue were made by the following students of The New York School of Fine and Applied Art: Mary Cornwell, Harold H. Van Buren, Lucy Norvell, Wallace Darrow, Marion Emmons, Miss Simendinger, J. Vinton Stowell, Florence Disney, Marie Abrahams, Jane Penfold, Bayton Nelson, Elsie Zendler and Mary Hervey. Some beautiful examples of designs are displayed.



THE AMERICAN ART STUDENT



It is a bad habit to ask questions on the first impulse—look first inside your own mind for the answer

A PLAY

HERMAN—A china painter and architect.

VEEDA—Herman's wife.

GENE—Their son in the cradle.

A large room is discovered; the whole interior of a small house not far from the city.

A bed is against the wall to the right. To the right and front is that part of the room which is Herman's shop. At the back and slightly left of the center of the stage is the studio in which Herman spends the few minutes each day that he can spare from the shop. A large window is in this corner of the room and lights the studio. A square table and a bench are near the center of the room.

When the scene is discovered Herman is in the shop painting on the last pieces of a lot, to his left are the finished ones.

Veeda is sewing at a machine in front of the fire-place and humming a lullaby to Gene lying in the cradle a little way off.

Through the large window at the right comes a ray of sunshine making a brilliant spot of light upon the stone floor of the room not far from Veeda.

It is mid-afternoon in the fall.

HERMAN (*To himself as if thinking aloud*)—I know it is not dead, but somehow within me I feel—I feel—(*After a silence to Veeda*)—I have nearly finished, Veeda.

VEEDA—And for once the sun is high. For once you have some time for yourself.

Veeda does not look up. Herman continues painting his pots. Veeda has finished the seam and is gathering another.

HERMAN—O how I hate this trade my Father taught me! There is no energy, no inspiration left in me, how can I study!

VEEDA—But it gives us bread, you must remember that. And wood too.

HERMAN—I know the truth of that.

Gene begins to fret. Veeda turns round and is blinded by the bright spot of light upon the floor. She rises suddenly, rubbing her eyes. The sun goes behind a cloud and the light disappears.

VEEDA—Come here Herman! Do come here!

HERMAN—What are you excited about. (*Drops his things and runs to her.*) Now what has happened to-day. What is it?

VEEDA—Oh! It has gone now! How beautiful it was—a light, Herman—a wonderful light! I turned and there it was, so bright that my eyes closed—then I saw it! Gold, Herman—beautiful things in gold and very, very bright—Oh so bright!

HERMAN—And now it has gone? It was this minute that you called me.

VEEDA—I am—(*Blinking her eyes*)—I am sure I saw

it—it was so wonderful I can never forget it. Let us sit here and wait, maybe it will come again.

HERMAN—Perhaps.

They sit upon the bench and put their arms about each other.

HERMAN—It may never come again.

VEEDA—I am sure it will—and we can see it together now.

HERMAN—You have not forgotten, dear Veeda, when we promised to see all things together—you remember.

VEEDA—I am no better than you are Herman.

HERMAN—To-day, I was thinking of that night. While I was painting my pots to-day and you were sewing, I was thinking of that night.

VEEDA—You had just graduated.

Several minutes silence.

VEEDA—It dances in my mind, Herman. There was a great banquet. And music—great music.

HERMAN—And we left all of this and went into the garden.

VEEDA—Yes it was beautiful there—and quiet.

HERMAN—We talked—very low, . . . and I told you of my great ambition—my great vision. . . . Then you said, "I, too, have an ambition."

VEEDA—There, it has come again, Herman!

The sun appears upon the stone floor. Faint at first then gradually grows brighter, then fades until nearly gone. Suddenly becomes very bright, then slowly fades, revives and dies. Both continue gazing at the floor in silence.

HERMAN—Did the sunbeam make you feel queer, Veeda?

VEEDA—It made me think of something.

HERMAN—It reminded me of myself, Veeda. *Silence.*

HERMAN—It is exactly like my aspirations; they wander in my mind as the sun wanders over the hills and fields; they come bright and dancing at times but are soon taken captive behind a cloud leaving only depression.

Both gaze self-consciously in different directions.

HERMAN (*Arising and going toward the window*)—I cannot stand it, Veeda—if it should come again I will close the window.

VEEDA—No, Herman, we cannot shut it out—think—we cannot live without it. At least let it visit. And we may need it some day—it may keep us warm. Let us even polish the stones, Herman, that it may shine the brighter when it comes again.

Herman steps into the studio and gazes out of the window.

VEEDA—We would have to keep it closed forever, Herman, and it is not light in here.

HERMAN (*Goes to the window and raises the blind a little more*)—I feel it too, Veeda. (*Reluctantly goes to work in the studio.*)



THE AMERICAN ART STUDENT



"No short cut. You cannot succeed 'till you have occupied your senses with nature's truths."—Wyeth.

THE AMERICAN ART STUDENT

Vol. I.

NOVEMBER-DECEMBER, 1916

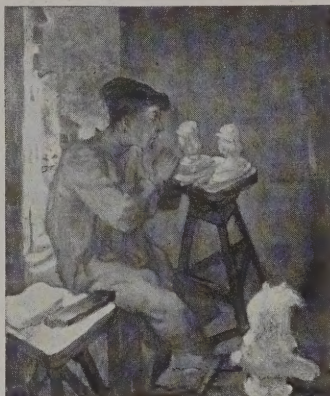
No. 3-4

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AMERICAN ART STUDENT
PUBLISHING ASSOCIATION

PUBLISHED MONTHLY EX-
CEPT JULY AND AUGUST

MAILED FREE TO ALL PARTS
OF NORTH AMERICA AND
DEPENDENCIES OF THE
UNITED STATES

SUBSCRIPTIONS
PER YEAR - ONE DOLLAR
TEN CENTS PER COPY
BACK NUMBERS FIVE CENTS



STEWART CRISE

THOMAS GARRETT, Editor - - - BERNARD KRAMER, Secretary

THE AMERICAN ART STUDENT PUBLISHING ASSOCIATION
TWENTY-ONE PARK ROW NEW YORK CITY

VEEDA (*Puts the sewing away, closes the machine and begins to prepare supper*)—Let us be patient, Herman.

A brilliant ray of sunshine comes through the window and dances about the cradle in which Gene is sleeping. It grows brighter and envelopes the cradle in a blaze of intense brightness. It becomes smaller and shines directly into Gene's face, then fades and dies upon his cheek. Gene moves and begins to cry. Veeda goes to the cradle, rocks it, sings a lullaby and continues to prepare supper.

HERMAN (*Coming from the studio*)—I will take him, dear. (*Takes Gene into his arms, croons to him, tosses him, rides him upon his knee, does everything that is liable to quiet a baby, but is unable to quiet him at all.*)

VEEDA (*Smiling*)—Already he is asserting himself in the world.

Herman laughs heartily. Takes a blanket from the cradle and spreads it upon the floor, places Gene upon it.

A brilliant ray of sunshine comes again through the window and shines upon the floor beside Herman and Gene. Gene is pacified and does not cry.

VEEDA (*Turning in surprise*)—How have you done it? (*Sees Herman and Gene on the floor in the light.*) What in the world are you doing?

HERMAN (*Briskly rubbing the stones in the light with the sleeves of his coat*)—Polishing the stones, Veeda. See how he likes it!

T. P. G.

(Continued from page 6)

sustained energy, sustained idealism, that nothing came to them by means of the short cut, but only through incessant contact with the things that are. Thus they were enabled to express "the truth that lies beyond the fact."

Page Twelve

THE PERSISTENT STUMBLING-BLOCK

The idea in certain minds that THE AMERICAN ART STUDENT is the mercenary undertaking of a few art students must be destroyed. This misconception of the purpose of our efforts will defeat the great plan. We need the understanding of all. We need spiritual co-operation—sympathy. We have undertaken the development of a colossal idea and we need the co-operation of all students of art, else our efforts will be futile, and the great idea will smother even before it has been expressed.

The subscription list is increasing speedily, the single copies are selling like a new novelty, but this is not nearly so important to the development of the great idea as an understanding would be.

No one but art students are connected in any way with THE AMERICAN ART STUDENT. Only those who work all day with the magazine—working only at night with their studies—receive any financial compensation. This financial compensation means simply the wherewithal to live. And some believe these students are mercenary, that they are producing a magazine for their own financial benefit.

Perhaps when the idea they have conceived and are struggling to unfold is better understood, there will come a reaction, and human nature—poor human nature which has been so often deceived by sorcerers with wonderful plans and theories for accomplishing philanthropic things—will realize a queer sensation which will be faith.

N. C. WYETH ARTICLE

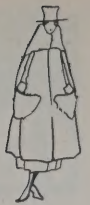
Art students are listening for the great secret, have faith that the great secret will be told them. They listen to him preach and believe he is right. Then they listen to another preach and abandon the first, believing the second. Thus they go, madly becoming more chaotic. In the midst of all this N. C. Wyeth says: "Look within yourself, there is the secret." Can you understand or are you intoxicated with the preachers?

PROCESSES OF REPRODUCTION

The article on the processes of reproduction which was announced for this issue has not been completed. This article is being written for us by one of the most efficient engraving houses of New York City, and they are taking great care to make it most valuable to art students, because they believe that reproduction can be much improved by knowledge on the artist's side.

MISTAKE IN THE OCTOBER ISSUE

Courtesy of Durand-Ruel should have been printed with the Renoir pictures in the October number. Durand-Ruel were very courteous to us. One of the prints they had made specially for us. We regret our carelessness. The student who had charge of these pictures was ill when our forms closed and mention of the courtesy was overlooked.



THE AMERICAN ART STUDENT

Most of us go in search of the truth madly for we ignore the study of our instincts—truth's only path

Modern Lettering Illustrated

The selection of appropriate styles of lettering for whatever purpose should be as important as the artistic treatment it may receive.
John D. Bergling

CONGUS
IN TREES
BOOKS
IN THE
RUNING BROOK
SERMONS IN
STONES AND
GOOD IN EVERY
THING W-S

THE MOST
MANIFEST
SIGN OF
WISDOM IS
CONTINUED
CHEERFULNESS
MONTAIGNE

God Keep You Safe
God keep you safe,
my love,
All through the night;
Rest close in His en-
circled arms
Until the light.
My heart is with you
as I kneel to pray.
Good night! God
keep you in His care
always
Mary Hyman

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LETTERING—A WALLFLOWER

Good lettering is a very important asset to commercial art students, yet when asked why they do such poor lettering the answer is, "I do not like to letter, it is so tedious," or "I have never had the patience to study it," or "It is too uninteresting, I have not the time to spend on lettering." The predominating idea is that anyone can be a letter artist and that it would be madness for them to waste their talent on such common business. This is at first; when they leave art school and go into professional work they become perfectly disillusioned. They find that what they have to sell is as common as nails. The student finds that anyone can do the kind of work he is doing, but that few can do fine lettering. Then he gazes yearningly toward the chap who specialized in lettering and curses himself for having ignored his father's advice to be a barber.

Students who are studying commercial art must realize that its purpose is to display practical ideas; therefore, their work must be studied from the practical as well as the artistic standpoint. Lettering is perhaps the most practical unit of commercial art, therefore, it should be the best understood and best used unit.

The lettering plates here displayed are from "Art Alphabets and Lettering," by J. M. Bergling, 1254 Rosedale Avenue, Chicago. This book can be valuable to students who, not having time to give special study to lettering, wish a text book from which they can copy the different styles of lettering.

Here are a few thoughts that will help students who must letter their own work, but who are not proficient at lettering.

As a general rule, the wider the letter the more legible it is likely to be. Do not use one style of letters for all of your work because you like that style.

Lettering must be readable; then, when you have accomplished this, you should strive to give it beauty.

SIREN THEORIES

The student's perception of the words "Form," "Nature" and "Beauty" has become calloused—is no longer sensitive. There are two reasons for this tragedy. One is that art writers have a madness for speculative thought. The other is that students have a gluttonous appetite for art writing. Most art writing is interesting and has value as an observation in psychology only. This is an age of reason and the madness of it is evident; I do not mean that the war is evidence, I mean that modern art is evidence of it.

Theories are fickle and, like fickle women, destroy faith and create chaos in the mind. Theories are like sirens to the student. An art student who is proud of his capacity for reasoning and theorizing is not a genius in art. His energies are misplaced, he should realize this and be humble enough to depart from the world of art, for he is not only destructive to others but is defeating himself, because he may be very proficient in another profession. I believe that the reason why there is so much theoretical writing on art is because there are so many reasoning minds lured into the art profession, and failing therein, and having the great ego,

employ the power at their command of expressing themselves. But their work is destructive.

It is true that the old masters reasoned desperately about their work, but always with the mechanical side, always about their tools. We ignore our tools, the mechanics we consider far beneath the lofty reasoning about the spiritual side that now goes on in our minds. We employ our entire mental faculty to solve the spiritual side of art, and everyone of us know, when we really wish to know, that we are defeating ourselves; we are entangling our feelings with our reason. It is the impulse of the age, we cannot suppress the desire to analyze our feelings. Observe the conversa-

tions among the students in art school, and see if it is not

MODERN GOTHIC CAPITALS

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ

MODERN GERMAN

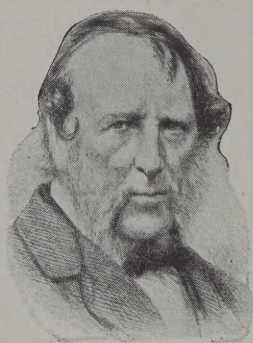
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
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MODERN GOTHIC CAPITALS

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THE AMERICAN ART STUDENT

The co-operative plan was explained in the first issue; those who did not receive a copy please write



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STUDENTS' EXHIBITION

The entries for the students' exhibition at the Wanamaker store to be held during the first two weeks of March will close about the middle of February. This leaves only about two months for students to get their work ready to submit.

For further information see page 18. Send for circular and entry card to THE AMERICAN ART STUDENT.

802 BROADWAY

This article is written for girl students especially.

When you feel weary after the day's work, take the subway downtown to Astor Place. A short distance from this station is old Grace Church, at Broadway and 10th Street. Enter the Broadway gate and follow the path till you come to the low doorway marked 802. The Katherine Lorillard Wolfe Art Club is there, and has been for a score of years, and new faces are cheerfully welcomed.

Tea is served from 4 to 6 every day, including Sunday. After you have been refreshed with a cup of tea, one of the members will take you around, if you wish, to look at the art gallery, where are monthly exhibitions of the work of members. The gallery is a charming room, and a fine lighting system has been recently installed.

Any girl student with good recommendation can become a member of the club. The annual dues of one dollar a year is only nominal, as the club is generously endowed.

Young ladies who come to New York from other parts of the country to study art will find this just the club they need. There they can meet good company, make warm friends, and have an address to use in corresponding. Lectures and music programs are frequent. Drop in some day to tea at 802 Broadway.

about things that concern the philosopher, the speculative thinker, see if they are not just toying with thoughts.

Nothing is said here that is not understood. This article is written to remind students who have unconsciously fallen into the habit of theorizing. Students must realize that this is an age of reason and there is not room for art in the modern mind. Those who carry high art—art that is the product of the instincts—safely over this age will be colossal characters in the history of the world.

WHY THIS ISSUE IS NOT LARGER

When the announcements were sent out that the November and December contents would be put in one cover and called the November and December issue (this being done so that we could catch up with our date and hereafter get the magazine out on time), we expected to make the magazine twice as large. But a few days later the price of paper began to soar again and an increase of four pages was all we could afford.



THE AMERICAN ART STUDENT



You must know that this magazine is for you, if you are an art student, else co-operation will fail

(Continued from page 9)

The objects as set forth in the constitution are:

1. To promote co-operation between artists, art students, artisans, publishers, manufacturers, advertisers and all others who are engaged in artistic activities.
 2. With the assistance of experts to aid, direct and advise art students, artisans and artists in their studies and pursuits.
 3. To provide a general registry for artists, art students, artisans and employers.
 4. To provide a department of information.
 5. To hold exhibitions.
 6. To publish information relating to the Art Alliance.
- The membership is divided into four classes:

1. Active members who may or may not be engaged in artistic activities and who shall have a vote, and shall be eligible for office. The yearly dues, \$10.00.
2. Associate members who may be engaged in artistic activities who shall not have a vote or hold office. The yearly dues, \$3.00.
3. Subscribing members who shall contribute toward the financial support of the Alliance, but who do not wish to take any active part in its management.
4. Honorary members, in special cases not more than two honorary members may be elected yearly.

Subscribing and honorary members are not eligible to vote or to hold office.

All classes of members shall be entitled to admission to exhibitions and to receive all publications of the Alliance without charge.

To become an associate member of the Art Alliance of America, artists or art students must submit work on or before the 15th of any month to the committees of the various branches of art. The work must cover the lines by which they wish to be represented. They qualify for membership on the merit of their work. The dues are three dollars a year, no other charge. The advantages are: leaving work by which to be represented; the opportunity to exhibit work and to have it shown to art users calling; notifying art users of anything which would interest them; being notified of anything called for; being notified of all competitions; use of the Art Alliance rooms to meet clients; the privilege of asking advice, information and help in any direction; being given free criticism on request.

The Art Alliance has undertaken a very important work. If you have not a feeling of confidence that your efforts are properly directed, if you are wondering whether or not your work is good enough to sell, if you lack courage when you think of turning toward the world with your portfolio, it would be well for you to go to the Art Alliance. There you will receive a hearty hand shake and a feeling of fellowship.

The address of the Art Alliance is 45 E. 42d St., N. Y.

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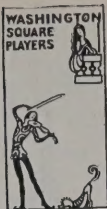
NEW YORK



USEFUL GOSSIP

[If any of us has discovered a practical way of using certain tools connected with painting, drawing, etching, architecture or any of the branches of applied art, if we have made any discovery relating to our work, no matter how unimportant it may seem, it should be written out and sent to THE AMERICAN ART STUDENT so that the information may be displayed for the knowledge of other students. Some of us labor desperately with the mechanical side of our work, others seem to have talent for discovering means to overcome the physical difficulties.]

The addition of flint or fine washed sand to a very rich clay will stiffen it up or open it out so that it will not warp or burst in the firing.



THE AMERICAN ART STUDENT



"I have no method. I do not use an illustrator's cook-book. I do not employ 'stunts'."—N. C. Wyeth

The War Has
Not Affected the Import of

**Rembrandt
Colors**

Made in Holland

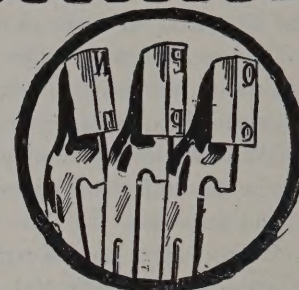
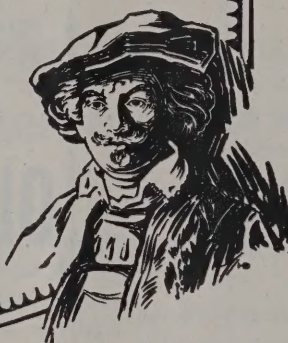
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Sold at all good Art Stores, or by mail direct, postpaid.

A weak joint in a pot will open when fired. It is best to make lids slightly larger than a fit and sand-paper true when dry. It is important to remember, when building a pot, that every time the fingers touch the form there should be a consciousness of beauty.

Linseed oil is the best oil for a painter to use, but it is more liable to become sour and turn acid than either poppy or nut oil. You will know when linseed oil has become sour, for it will separate from the color. Paint in this state can not be used by a painter who has respect for the life of his work; it is unimportant to the painter who cares for the life of his work only to the extent that it may not die on his hands, for it matters little that *his* works decay. When linseed oil is sour it will never dry; therefore, the picture is certain to crack. If you would be sure that the oil you use is not sour, set a bowl of it where it will be exposed to the sun and air, when it is reduced by half it will be perfect for use.

Page Sixteen

If a picture has become dead in color, try putting it away in a dark closet. This often renews brilliancy.

Plaster of Paris is calcined gypsum.

A very beautiful and salable paperweight can be made with the scrapings from your palette. Take a piece of blotting paper and tack it upon a heavy cardboard, hang this up in your locker or make it of a size to fit your color box. Each day, when you clean your palette put the scrapings on the blotter. If you can get other students to do likewise it will not take long to build up a half inch or more. Do not stir or mix the paint. Use your palette knife carefully when removing the left-over paint from the palette to the blotter so as not to mix one color with another more than can be avoided, for this is liable to deaden the colors and the effect of the paperweight. When the paint on the blotter is about one inch thick, set it away until it gets hard. Then cut it into squares, or any shape, smooth the surface of each square



THE AMERICAN ART STUDENT



The American Art Student is self supporting, and is owned and controlled by art students of America

and varnish it. These little squares or forms make beautiful paper weights and you will have no trouble to sell them. If you are patient enough to do this, you need never worry about the paint you waste each day on your palette, because in this way it can be sold.

To find the solidity of the frustum of a square pyramid, add to the rectangle of the sides of the two ends the sum of their squares; that sum being multiplied by the height, one-third of the product will give the solidity.

A very dark over a light in oil painting will crack.

DuMaurier, the famous old "Punch" pen and ink artist, ignored the fine inks and used common writing ink. He poured it into a pan where it could gather dust and become thick and black.



H.E. Schnackenberg

There are many advantages in making an underpainting of tempera, then varnishing and finishing the picture in oil color. Paintings done in this way as a rule are long lived. Also color limitations are expanded by this method, for there are values and hues which one can get with tempera and not with oil and vice versa. If this method is used, however, the tempera must always be well dried before varnishing and painting upon it with oil. This generally takes about 12 days.

It has been proved that the proportions and measurements on one side of the human figure are slightly different than those on the other.

Colors that are composed of lead or copper must be excluded from the tempera palette as the sulphur from the yolk of the egg will affect them.

A modeling student must learn to give up when he finds himself working too hard on a certain part because it does not seem right, for he is defeating himself. He becomes conscious of the part only; the part absorbs his entire attention and the whole does not relate to the part in his mind.

Glycerine absorbs dampness, therefore it should not be used in any way in painting. It has often been used disastrously in the priming of a canvas.

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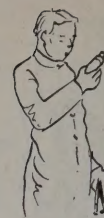
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COMPETITION FOR POSTER AND PAINTING STUDENTS

John W. Masury & Son, of 50 Jay Street, Brooklyn, wish to buy a poster, advertising their artists' colors. All the information necessary for making the poster, including the firm's trade mark, will be found in their advertisement on page 2 of this issue.

It is preferred by the manufacturers that the posters be painted in their Le Mesurier colors. Those who take part in the competition can secure free working samples of these colors by writing to John W. Masury & Son.

All posters must be submitted to THE AMERICAN ART STUDENT.

AN INVITATION

In most of the high schools in New York City there are clubs of students who are interested in art, many of whom intend to enter art schools when they finish their courses. Some of these clubs would like to have advanced students to speak to them about their broader experiences, and THE AMERICAN ART STUDENT has been asked to furnish such speakers. Students who can attend any meetings of these clubs and speak will be put in touch with the high schools.



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Specially designed studio and office robes, made of well wearing material, snappy appearance, washable, and of a serviceable buff shade.

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A few months ago THE AMERICAN ART STUDENT came across a drawing ink little known in New York. What attracted us was the fact that the price was not exorbitant, so we sent for a sample bottle and had it tested. No difference was found between the quality of Charles Haeusser's drawing ink and the kind for which 25c. is asked, or the now high-priced foreign inks.

We are therefore undertaking to introduce this drawing ink.

The price of a half-ounce bottle (corresponding to the ordinary 25c. size) is 10c.; 2-ounce bottle, 20c. When ordering by mail please enclose a 2-cent stamp.

THE AMERICAN ART STUDENT
Twenty-one Park Row New York

A Most Happy Christmas to You

MEETING OF REPRESENTATIVES

A meeting of art student representatives was held at Cooper Union Tuesday, October 31st, 1916. The following schools sent representatives: Pratt Institute, Art Students' League, National Academy of Design, New York School of Fine and Applied Art, School of Applied Design for Women, Modern Art School, Teachers' College of Columbia University, and the Beaux-Arts School. Cooper Union and Independent School were notified of the time of the meeting too late to send representatives.

Students' Fund

The handling of the Art Students' Fund, which is to be created with the profits of the American Art Student magazine, was discussed. But owing to the magnitude and complexity of the subject, it was abandoned for the time being and a committee was appointed to study the subject and report at the next meeting. An article relating to the students' fund is printed on page 7. Correspondence on the subject is cordially invited.

Students Exhibition at the Wanamaker Store

The students' exhibition at the Wanamaker store was the principal subject at the meeting. It was decided to hold the exhibition during the first two weeks of March. Each School will appoint from its instructors or heads a committee to judge the work to be exhibited from its school. There will be a second jury composed of one member from each school committee which shall judge the work done by out-of-town students and work done by students who do not attend school. If any student thinks the committee from his school has not judged fairly in his case, he has a chance, if he will act immediately, to submit his work to jury number two.

The Wanamaker store has agreed to donate \$470.00, to be given in prizes, proportioned as decided at the next meeting of representatives. A jury to award the prizes will be carefully chosen.

Next Meeting

The next meeting of representatives is to be held Tuesday, December 5th. Beginning with this meeting a final decision on any subject will be delayed until the meeting after, thereby giving time for correspondence with the out-of-town representatives.

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THE AMERICAN ART STUDENT



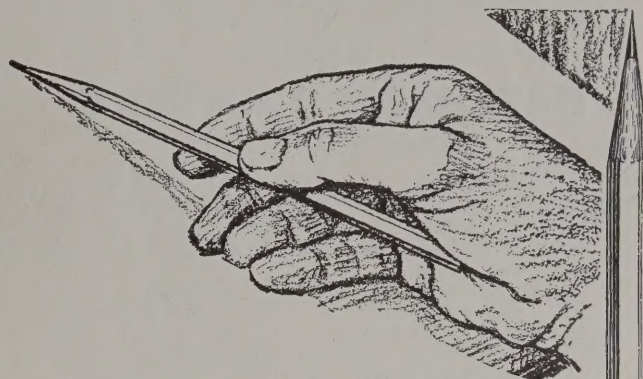
The co-operation is asked of art students everywhere in America, whether attending art school or not

THE DANGER OF "STUNTS"

Here is a picture that is entirely empty. When you look at it there is no sensation, no feeling, just vacancy. You may think, "Well, but this is only a sketch," then on second thought you will realize that a sketch especially should not be empty. "But perhaps this is the one sketch in which the artist failed, and it is unfair to speak of it in this way." Now, this is the point, the artist does not believe he



has failed, he is proud of this picture. He was asked for something that would represent his work and he gave us this picture which he had just made. He was proud of it. It showed how a street could be painted with a few dabs of the brush, people represented with a line, skyscrapers done with one stroke, and many of the other stunts that insulate feeling. He is becoming caught in the lure of stunts. This is one of the common pitfalls of illustration students. If you find yourself using stunts, you had better stop then and there and root them out.



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2837 Broadway (near Academy of Design)
984 Eighth Avenue (near Art Students' League)
2375 Broadway 530 Willis Avenue (Bronx)
3770 Broadway 612 West 181st Street
3381 Broadway 79 West 23d Street
127 Lenox Avenue 40 East 23d Street
461 Eighth Avenue

HOW STUDENTS OF OTHER CITIES CAN CO-OPERATE

If the schools that have not yet elected representatives to THE AMERICAN ART STUDENT will do so at once these representatives will receive by correspondence a detailed account of the New York meetings of representatives. Nothing that is planned at these New York meetings will become effective until the O. K. from the representatives of schools of other cities has been received. Schools that do not understand the purpose of this co-operation will receive complete information on request.

Page Nineteen



THE AMERICAN ART STUDENT

The idea that this magazine is the mercenary undertaking of a few art students must be destroyed

The BARBIZON PAINTERS

By ARTHUR HOEBER

Mr. Hoerber, the well-known art-critic and painter, was particularly fitted to analyze the influences, the environment and the personality of touch, color and technique that has placed the work of the Barbizon Painters among the masters.

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BUSINESS DIRECTORY

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LEE'S ART SHOP—Materials for students of painting, architecture, drawing, etc. Efficient picture framing. 940 Eighth Avenue, New York, opposite Van Dyke Studios. Tel., Circle 187.

POWELL'S—Near Art Students' League. Supplies for students of all branches of art. Picture framing. Works of art always on exhibit at store. 983 Sixth Avenue.

BOOKS ON ART AND ARCHITECTURE

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THE AMERICAN ART STUDENT

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Oct.
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